

# KERAMIC STUDIO

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February 1910



SINCE our open letter on the Editorial page of December KERAMIC STUDIO we have received many interesting letters, differing both in point of view and conclusions. Below we quote from a couple, as they voice the sentiments of many:

"Keramic Studio—Your open letter to the subscribers to your very desirable magazine interests me

greatly. Please do not make it a ten month magazine. I really don't believe it would make any increase in subscriptions since those who haven't four dollars haven't three either, and while some people do not work during the hot months, it is a great pleasure to receive the magazine with new things to think about if not to paint right then. If I could have my way I would like to have regularly a number the work of some Ceramic Club. The number giving the work of the Society is a perfect joy to me. The designs given and then the reproductions from photos of the finished pieces are just what most of us want and it is such a help in teaching, as the pupil can see how things will look."

✱

"Yes, I would like a department of little things to make. I take both magazines and couldn't do without either, and I am sorry for those who can not have them. The workers who are away from the centers of art just live in them."

✱

"What is the highest, finest, most refined object to be secured in the conventionalization of natural forms? I do not know, but have a feeling, a strong one, that while the conventionalized form should be adapted to its place, space, etc., etc.—it misses a large part of the message it should speak when it departs so far from the natural object that no human being can imagine of what it is the conventionalization—from what it sprang—whence it came to us. When, in looking at a conventionalized design, we are attracted not alone by its adaptability and suitability for the place it occupies, but also recognize it as having been drawn from the blossom we have loved, the vine we have dreamed under, the leafage through which we have watched the sky, it confers on us an added joy, and not this only but it appeals to our intelligence. We like best the thing we can understand, the thing we, to some degree, at least, understand. Do artists hold that form, line, pattern, design, exist for themselves alone and are sufficient unto themselves, that the object conventionalized is merely a means to an end and to be denied recognition? Or do art teachers or preachers hold that the thing conventionalized should be allowed to speak its message, should haunt the conventionalized representation like the shadow of a dream? It seems to me that the message of art is not to artists *exclusively*. Fresh from the green fields of Philistia I have felt my way blindly through successive pages of conventionalized designs—feeling that it would be such a satisfaction to know what the motif was, what the designer had sought to translate, and becoming tired

and uninterested because I could find *no meaning* anywhere. Is it but a declaration of ignorance to say that the conventionalized pattern should bear at least a discernible relation to the thing conventionalized? It may be! I *truly* do not know! It would be a satisfaction to know, however, whether such knowledge was pleasing or disappointing."

"Will you please turn to page 18 of KERAMIC STUDIO for May, 1905? Note the design of conventionalized wasps! French! Conventionalized certainly, but anybody would know they were wasps. Positively it makes one think more highly of the wasp just to look at those upstanding veined wings and pendant legs. Look at the other conventionalized design on same page. We are warranted in suspecting that some sort of living creature served as motif, but *what that creature* was is more than successfully concealed by the heavy chunky blots that constitute the design."

"Please glance through KERAMIC STUDIO for April, 1905. Note the graceful conventionalized fish designs! French! Undoubtedly conventionalized—yet look at the vitality, the movement, the *fishness* of them. Think of the hundreds of conventionalized designs done in lumps and chunks bearing no resemblance to anything in the heavens above, the earth beneath, or the waters under the earth, and that oppress your spirit like lead—merely to look at them! If I and such as I are wrong, it should be a part of the mission of art to show us the error of our ways of thinking. If, perchance, we are possibly in any degree right—then there is room for the dissemination of much wisdom where conventionalization runs rampant and does dreadful things. There is a right and a wrong to all this—but a great many of us do not know the way about. Speaking for myself alone, it would add greatly to my enjoyment of such magazines as yours if they would simply, plainly, authoritatively, set us right."

Mrs. E. M. R.

✱

"Where doctors disagree." It would be a difficult matter for KERAMIC STUDIO to say "the last word" of authority on a subject which has been a bone of contention among artists for many generations.

It is conceded that pure mathematics unrelated to eggs or other mundane countable affairs, is the highest of all sciences. So too, the music of the spheres is unrecognizable by any standards of harmony understood by this incarnation of dwellers on "the sorrowful sphere." The abstract is always considered to be a higher form than the concrete, and along this line of reasoning the design which suggests only the beautiful arrangement of line and mass and color, which are eternal in the heavens, dissociated in our mind from the perishable (however dear and beautiful) things of this world, represents the truest expression of art. It is this point of view which gives rise to the slogan "Art for Art's Sake", and is doubtless the real and ultimate truth. However, since few of us have yet reached that stage of perfection where only the pure, unadulterated Truth with a capital T is desired, it is as well to bear in mind

## NOTICE

Hereafter all designs and communications to the Editor should be addressed care of the People's University, University City, St. Louis, Mo., October 1st until May 1st. From May 1st to October 1st, Syracuse, N. Y., as usual.



## PLATES (Page 221)

*Hannah B. Overveck*

**O**UTLINES, Dark Green No. 7, dark parts of designs Ruby, background, tint of Dark Green, No. 7, all the rest of design Yellow Green with a little Black.



the necessity of "Art for Humanity's Sake", and each must decide on which rung of the ladder he shall stand, also bearing in mind that each step upward makes it easier to understand and appreciate the next above and ultimately the highest. Still another thought to bear in mind, is that if one continues to look back at the earth from which one is mounting with longing and regret, the more difficult it will be to look upward and accustom one's eye and soul to higher truths. All these various steps from the purely naturalistic to the purely abstract are necessary and good. One can not give strong meat to babes; they must learn to assimilate one by one the foods necessary for their development.

As to the impression the various types of conventionalization makes upon one, there are, of course, good and bad conventionalizations. You like one and dislike the other, not because one is *more* conventionalized than the other, but because one is well conceived, the other not as well.

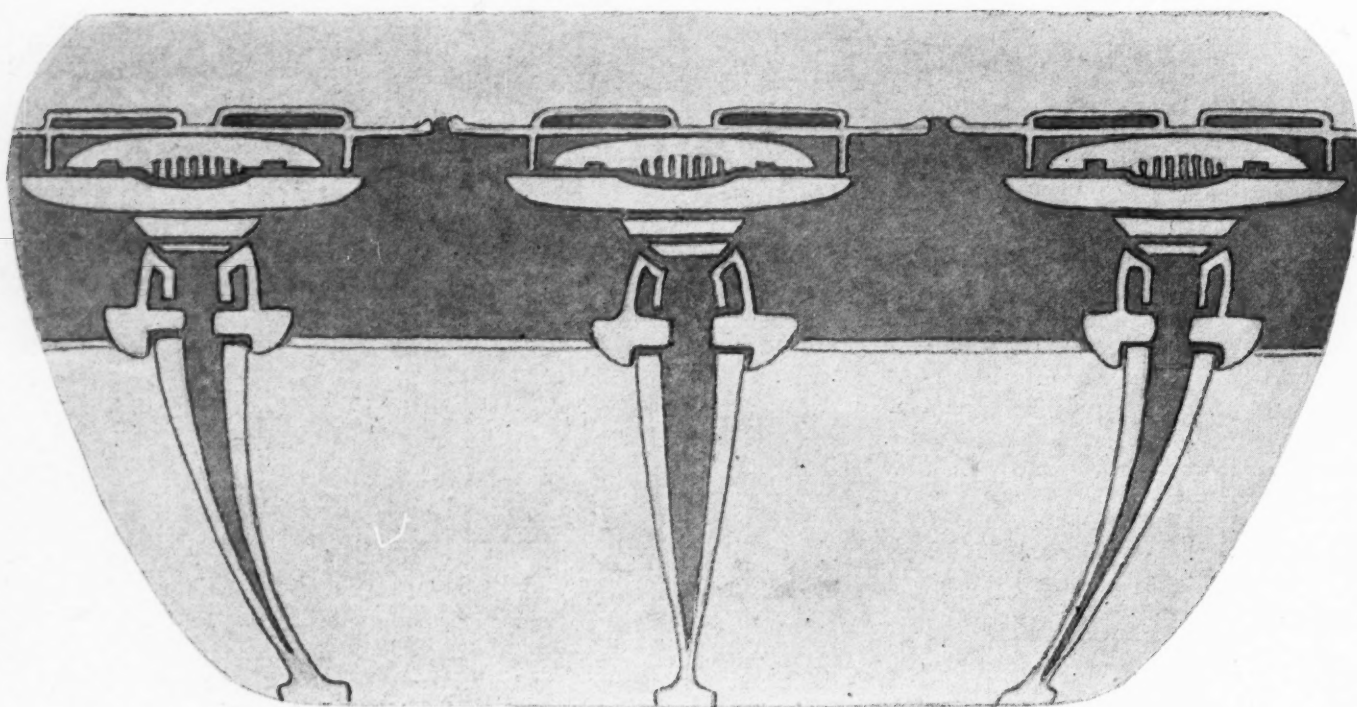
As a matter of fact, each one has a right to the form of art which most appeals to him. The one he chooses simply marks which rung of the ladder he occupies. For him, until he raises his eyes, that is the ultimate rung. But the plan of creation allows no one to stand still; he will either mount in time, or, looking down, fall dizzily from the height.





PETUNIA—RUTH E. JENNINGS

(Treatment page 210)



PETUNIA DESIGN FOR BOWL—MARGARET OVERBECK

Tint and dust whole surface with Copenhagen Blue, Copenhagen Grey and Grey for Flesh. Fire. For second painting use same colors as for first but change proportion. Use less of Copenhagen Blue and Copenhagen Grey and a little more of Grey for Flesh. Paint and dust all background parts with the above color. Grey greens or browns also would be good.



PETUNIA DESIGN FOR BOWL—ALICE B. SHARRARD

Make panel background subdued tone of greenish yellow, flowers light green, leaves and stems a darker shade of blue green. Body of bowl medium blue green. Outline in green or gold. Border for inside of bowl is two shades of blue green or green figures on gold ground.





LIGHT RED WATER LILY—ALICE WILLITS DONALDSON

Flower, Light Red tending to Lavender. Stamens, Vermilion to Lemon Yellow. Sepals, Reddish Brown. Leaves, Reddish Green, under side Reddish Brown, stems Red.



FRANK TRELEASE'S WATER LILY (*Castalia Frank Trelease*)—ALICE WILLITS DONALDSON

Bright Pink all petals alike. Stamens Vermillion shading down to Pale Yellow. Leaves Dark Brownish Red, both sides alike. Stems lighter Red.

TREATMENT FOR PANEL FOR VASE BY RUTH E. JENNINGS (page 207)

*Martha Feller King*

THIS design is very effective worked out in tones of Blue and Green. For first fire outline the design with Banding Blue. Tint the background with one part Olive Green, two parts Shading Green. Dust with Apple Green. When dry, paint leaves, stems and blossoms with two parts Air Blue, one part Banding Blue.

For second fire cover the entire design with two parts Copenhagen Grey, one part Air Blue. When dry dust with Shading Green.

Flowers, thin lines and band on rim, Reddish Violet (thin wash of Banding Blue over Violet of Iron) ring in center of Banding Blue. Balance of design, Royal Green on light tint of Apple Green with enough Carmine to give a Greyish cast to the color.

Ground, dark Grey Blue Copenhagen. Flowers White with Reddish Violet centers and rims made by washing Banding Blue over Carmine or Rose (do not try to keep

the color too even). Leaves a Dull Green made by washing Apple Green over Copenhagen not so dark as background. On some of the upper leaves use also a thin wash of Albert Yellow. Stems and outlines Black. Band on top, Violet.



CUP AND SAUCER (Page 220)

*Margaret Overbeck*

Put tint of rather pure reddish violet on whole band and fire. Draw design and put in tints in bluer violets. More grey for the darker band. Outline in black or gold.



PETUNIA DESIGN FOR CUP AND SAUCER (Page 220)

*M. L. Davis*

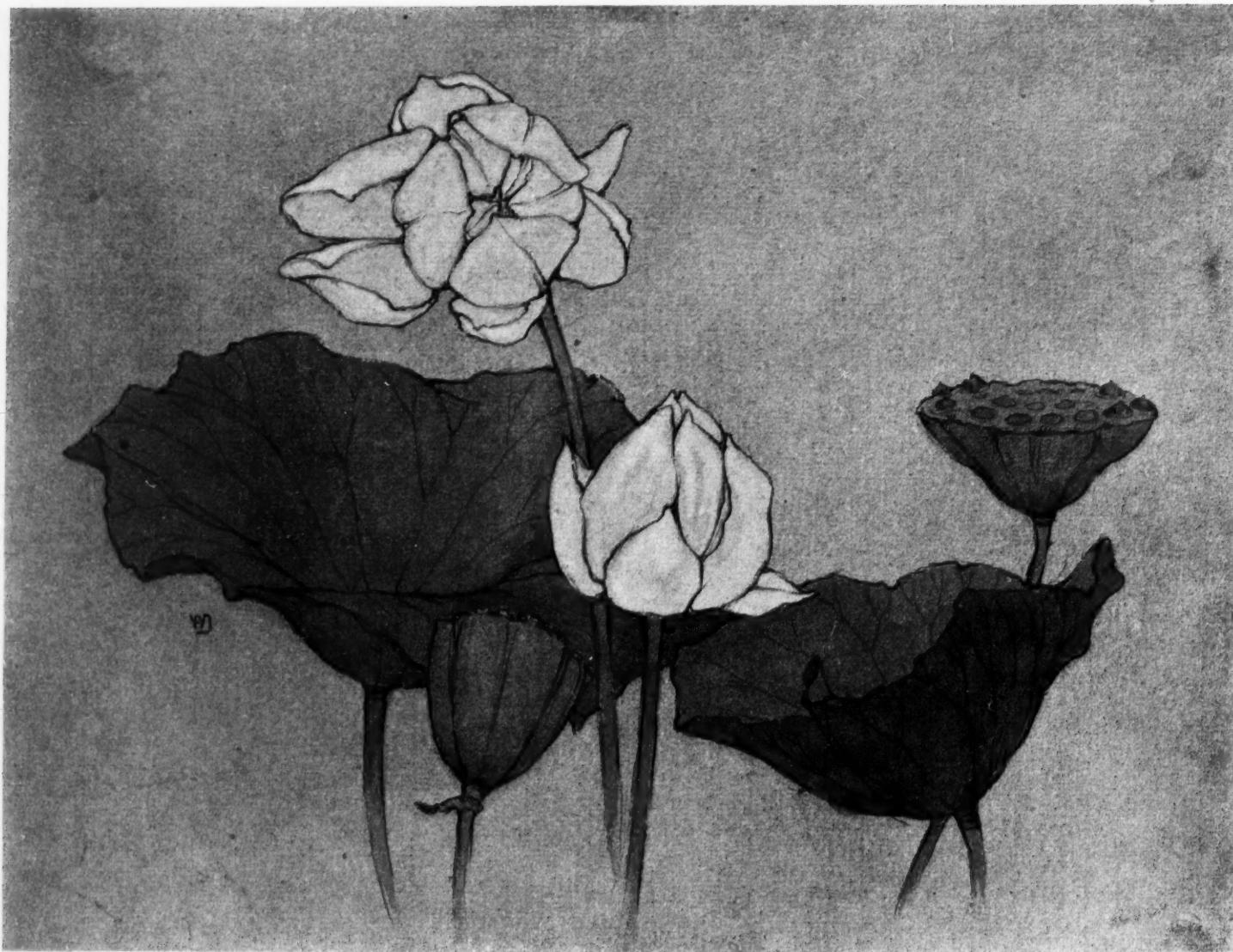
Flowers, thin lines and band on rim, Reddish Violet (thin wash of Banding Blue over Violet of Iron) ring in center of Banding Blue. Balance of design, Royal Green on light tint of Apple Green with enough Carmine to give a greyish cast to the color.





BLUE LOTUS OF EGYPT—ALICE WILLITS DONALDSON

Petals Pale Blue. Stamens White, tipped with Deep Blue. Sepals, Green. Leaves and stems, Yellow Green.



GIANT PINK LOTUS—ALICE WILLITS DONALDSON

Flowers Pale Pink, deeper in center. Seed pods Green with Red. Seeds, Blue. Leaves and stems Blue Green. Under side of leaf Yellow Green.

## PETUNIA (Supplement)

*Paul Putzki*

THE flowers come in quite a number of shades from white to pink, all shades of purple and crimson.

For the white, tint the pink edges with Light Carmine, in the centre a touch of Ruby and Brown Green.

Pink flower, lay in with Light Carmine, blending with Albert Yellow and Brown Green.

For the purple use Light Violet, shading with Dark Violet.

Take Dark Carmine, blending into Ruby Purple for the Crimson variety. Leaves, Dark Green, Yellow Green shading with Brown Green and Green No. 7. For the background take the same colors with an addition of Yellow Brown to get a warm tone. Dusting with the same colors gives a softer effect.



## ANSWERS TO CORRESPONDENTS

Mrs. C. E. B.—For glass decoration, use Hancock's paste for raised gold and the Roman Gold for flat lines. A gold specially prepared for glass is necessary. The soft prepared enamels can be used and also the enamels and

colors especially prepared for glass. Write our wholesale dealers for the material and our china dealers will tell you where you can find glass for decoration. Any glass can be decorated but the Bohemian or Baccarat is best.

C. W.—“Cutting out a design” means to remove the color from the design or the background either with stick, knife, rag and turpentine or alcohol.

A. S.—We are sorry not to have time to hunt up the designs whose color schemes you would like. If you can tell us where to look we will be glad to give you the desired information. If you go to the Public Library of your town you will probably be able to find books on Historic ornament by Owen Jones and Racinet. The latter is especially fine in color. These books are very expensive to buy, but if your library does not have them perhaps some arrangement might be made with the library of nearest large town. Copying the designs in color from them would be of great benefit.

Mrs. A. G. V.—A good painting medium is composed of six drops oil of copaiba to one drop of clove oil.

L. N.—Enamels usually chip from underfiring or refiring or from too much fat oil. Be sure they are dry and chalky looking before firing and put them on for the last firing also; do not raise them too high.

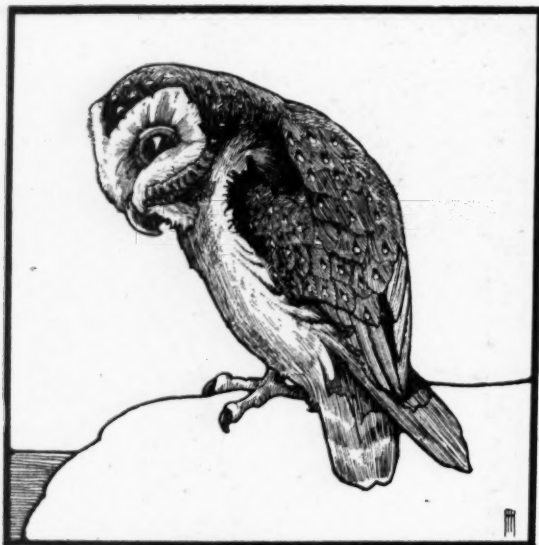
K. P. B.—We can not recollect of KERAMIC STUDIO ever recommending using color under gold. Of course a design in unfluxed gold can be traced over well fired tint, if the tint is not too heavy, but it never looks as brilliant as on the white china. Yellow, especially, eats up gold, if too strong. I fear your gold will have to remain dull.





SLENDER WHITE WATER LILY (*Castalia-Flave-Wrens*)—ALICE WILLITS DONALDSON

**C**REAMY white flower with brilliant orange center. red. Leaves deep blue green on top and brown and yellow underneath. Buds brownish green. Veins pale yellowish  
Base of petals tinged with Yellow and Emerald Green. Flower stems brownish green and leaf stems rich purplish green underneath.



## POTTERY CLASS

*Fred. H. Rhead*

**T**HE first work of the slip painter must be to arrange and make up the palette.

Every variation in the method of painting, always including the glazing as a portion of the process, demands its particular palette.

As the given palettes are arranged according to given glazes, the potter is advised not to make any marked changes in the formulas without first making reasonable experiments.

The colors or slips are artificially stained clays. In most instances the clay used for this purpose must be white. The ware to be decorated may be of any type of clay of any color, but the stained slip used for painting and the clay used to make the pottery must have equal shrinkage.

The following mixtures will be found particularly suitable for the pottery clay:

WHITE	YELLOW	RED
Tennessee Ball No. 3..33	Buff Clay.....80	Red Clay.....70
Florida Clay.....30	Tennessee Ball No. 3..15	Tennessee Ball No. 3..15
Flint.....12	Flint.....5	Flint.....15
Spar.....25		
Cone 01 (biscuit)	Cone 05-03 (biscuit)	Cone .05-03 (biscuit)

These clays are made in the ordinary manner and when in the slip state are poured through sieves varying from 60 to 100 mesh. It is wise to choose the mesh of the sieve according to the type of ware to be made. If the ware is large and heavy, as must be the case when garden pottery and architectural work is done, it is desirable to use a clay with a coarse grain, consequently nothing finer than a 60 mesh sieve should be used. If quite small ware is made, the 100 mesh sieve will be satisfactory.

A white slip having about the same shrinkage or contraction as the given clays may be made from the following mixture:

Tennessee Ball No. 3.....	20
Florida Clay.....	40
Flint.....	12
Spar.....	28

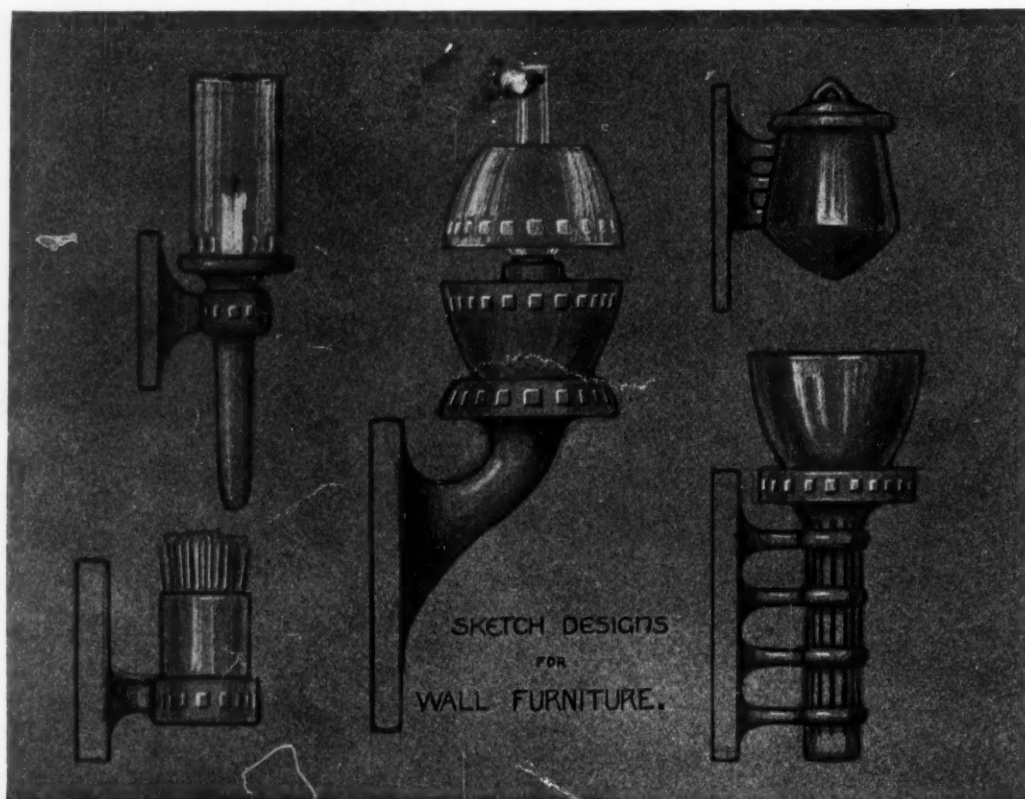
This slip must go through a 150 sieve. The stains must be in every case well ground and be put through a 200 sieve before they are put in the slip.

## METHOD OF MIXING THE COLORS

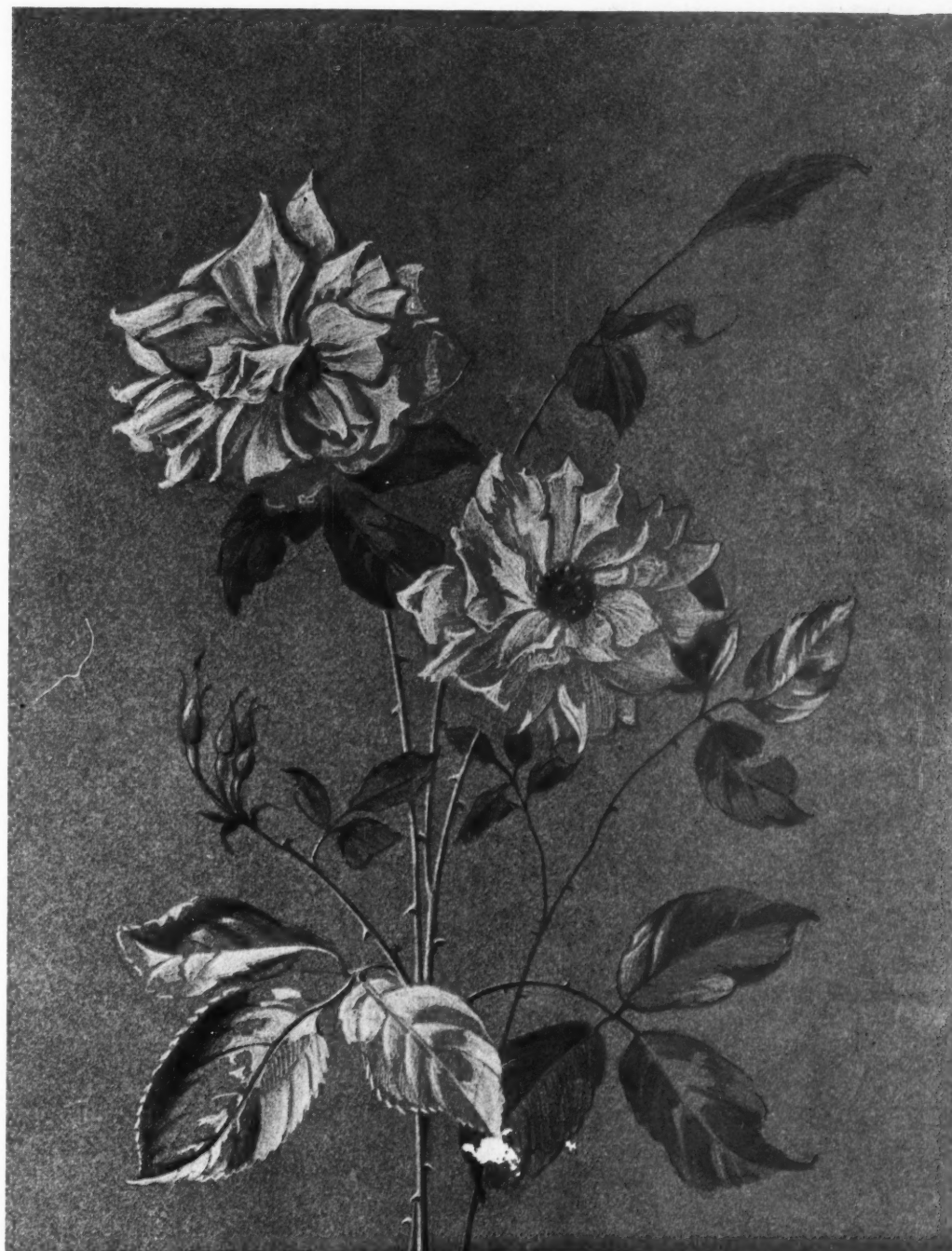
When a fixed palette is required, necessitating accurate mixing, both the slip and the stains are dried after they have been ground. Each mixture is then weighed according to the formula, again mixed with water and put through the 150 mesh sieve.

A certain amount of dried clay and of ground stains should be kept in stock so a color may be mixed at short notice.

Those who prefer the irregular method of mixing the palette are spared the trouble of drying the materials, but it is advisable to keep the slip and stains in good condition,







that is, in the form of well mixed and finely ground pastes. It should be hardly necessary to mention that all materials should be stored in covered vessels.

The irregular palette is made up by guessing at the proportion of stain to be mixed with the white clay. The artist takes a small quantity of the pasty slip, afterwards adding the stain which is also already ground and in a pasty condition, until he is satisfied with the resulting color.

While the clay colors are not brilliant before they are fired, a person who is not color blind can mix a fairly accurate palette in this manner.

When cobalt is used for a stain, an exception should be made to this method of mixing, and the material should be dried out and weighed.

The proportion of the stain to the slip will vary slightly according to the kind of stain used, and also according to the depth of color required. The following mixtures will, however, give the potter some idea of quantities. The letters U. G. before a color means "underglaze" and refer to the prepared underglaze colors sold by reliable dealers in

pottery materials. The potter should purchase "trial sets" of these underglaze colors and test them with the white slip, afterwards covering the trial slab with a white glossy glaze. It is not advisable to give trade names or makes of colors, as each color will only be satisfactory under certain conditions. The potter must make trials as suggested and then weed out undesirable numbers.

PALETTE FOR YELLOW GLAZE (Glossy)

[illegible]



PETUNIA MOTIF—M. L. DAVIS

PALETTE FOR GREEN GLAZE (Mat and Glossy)

Colors	Black	Dk. Blue	Lt. Blue	Orange	Yellow	Red Brown	Dk. Green	Olive Green	Lt. Green	Blue Green	Turquoise
White Slip.....	90	90	94	90	90	90	90	90	95	94	95
U. G. Peacock Blue.....	6	5								2	4
U. G. Red Brown.....	4					10					
U. G. Matt Blue.....		5	6						2		
U. G. Orange.....				10							
U. G. Yellow.....					10						
U. G. French Green.....						10		3		2	
Oxide of Chrome.....							10		4		

PALETTE FOR WHITE GLAZE (Glossy)

Colors	Dk. Blue	Lt. Blue	Dk. Green	Lt. Green	Dk. Brown	Lt. Brown	Orange	Yellow	Crimson	Purple	Lilac	Grey
White Slip.....	96	90	90	94	90	90	90	90	90	90	90	90
Cobalt.....	4									1		
U. G. Matt Blue.....		5		2								
U. G. Peacock.....		5	2									
U. G. Bronze Green.....			6	2								
U. G. French Green.....			2	2								
U. G. Chocolate Brown.....					10							
U. G. Golden Brown.....						10						
U. G. Orange.....							10					
U. G. Yellow.....								10				
U. G. Crimson.....									10	9		
U. G. Lilac.....											10	
U. G. Pearl Grey.....												10

PALETTE FOR WHITE GLAZE (Mat)

Colors	Dk. Blue	Lt. Blue	Dk. Green	Lt. Green	Orange	Yellow	Crimson	Red Brown	Grey	Purple
White Slip.....	90	90	90	95	90	90	85	90	95	85
U. G. Peacock.....	10									5
U. G. Matt Blue.....		10								
U. G. French Green.....			5	5						
U. G. Bronze Green.....			5							
U. G. Orange.....					10					
U. G. Yellow.....						10				
U. G. Crimson.....							15			10
U. G. Red Brown.....								10		
U. G. Pearl Grey.....									5	

The following notes are made for the benefit of those who want good colors.

It is impossible to get good or even pleasant color if the stain is not well ground.

If exceedingly bright colors are desired, when painting for a white glossy glaze, the pure underglaze color may be used over the other colors when the piece is dry. U. G. white will produce a clearer color if mixed in the white slip in proportions of one of the white to ten of the slip. This should be done when clear crimson and pinks are desired.

When using chrome greens, be careful not to mix them with yellows, browns or orange. Use clean water always and do not paint in chrome green with dirty brushes.

When painting for a yellow glaze, remember that blues change to green and that browns are much richer than the same browns under a white glaze. Also remember that chrome greens become deep browns when they are covered with a yellow glaze.

When painting for a green glaze, crimsons, purples and lilacs should not be used and browns should be used sparingly. Blue greens and orange must appear in most of



PETUNIA MOTIF—M. L. DAVIS



the combinations, as it is impossible to get good color with a green glaze. When the painting is done for a green mat the colors should be generally dark, but both yellow and orange may be used. The color will, however, always be good if the arrangement of the light and dark parts is pleasing, irrespective of what the color scheme may be. For this reason the most successful work done by beginners will be the work done for the green or other colored mat glazes.

The next lesson will deal with the different methods of painting. One class member asked me to suggest a reasonably quick way to make studies from nature. I was glad to get this request, because numbers of potters would make drawings if they knew how to suggest much in little time. The quickest way to suggest light and shade is to use crayon and white chalk on a tinted board. I give a sketch of roses made in one hour. It is not a particularly successful drawing, but it is direct drawing and at least suggests what it is intended to represent. The black crayon is used first and the shadow is completely finished before the white chalk or crayon is used to suggest the lighter tones. As much as is possible, or as much as the skill of the artist will permit, the tone of the paper should be allowed to represent the middle tone of the flower. If the artist will forget that there is such a thing as "style" and will draw the most pronounced lights and shades just as they are seen, the resulting drawing will be more successful than the most careful copy made from a study. Those who use the pen in drawing could use black and the so-called white ink, but the work will have to be more direct and consequently it will be more difficult to make a good drawing. If possible, the

student should draw without using an eraser. A student in a school who cannot draw decently without the use of an eraser should not be permitted to use one. There have been requests for more shape studies. These will be considered in future lessons. The second sheet contains suggestions for wall furniture, a class of pottery well deserving of the attention of the more skillful studio potters.

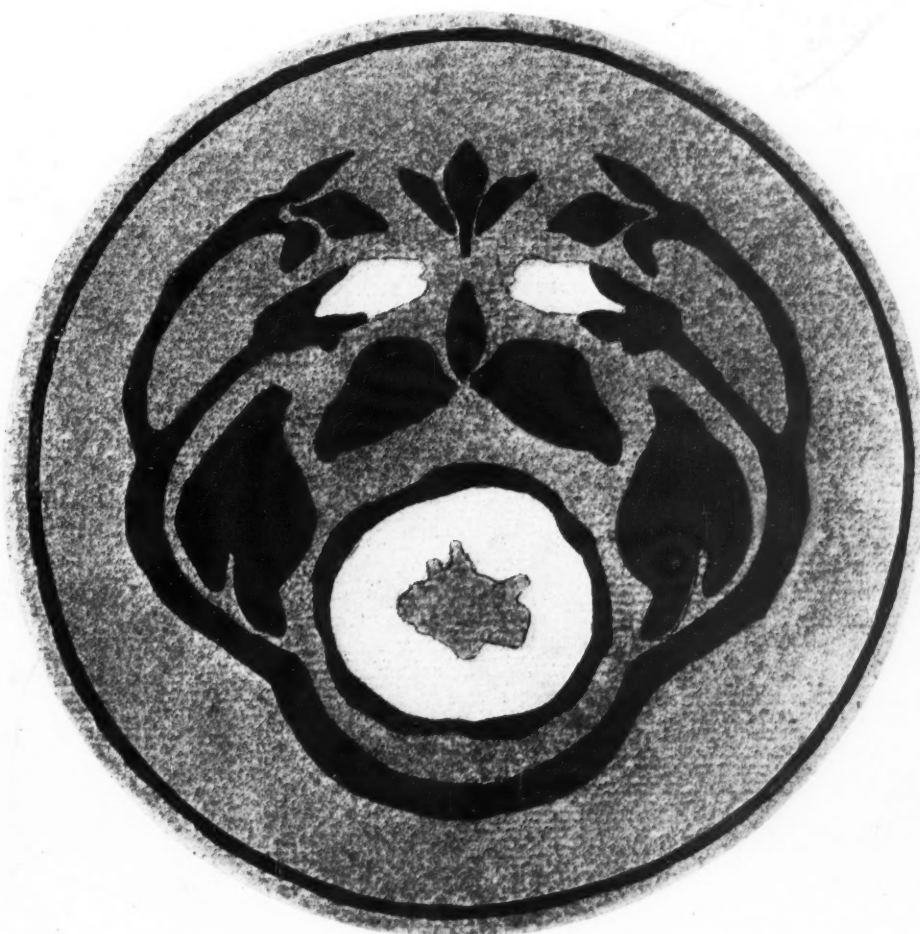


#### ANSWERS TO POTTERY INQUIRIES

A. A.—It is not necessary that you master all the processes you speak of. You might learn throwing and casting or throwing and pressing. This practically means that you must learn to throw and also to make moulds. You will have received by this time a lengthy reply covering all the points in your letter. Do not neglect your paper work.

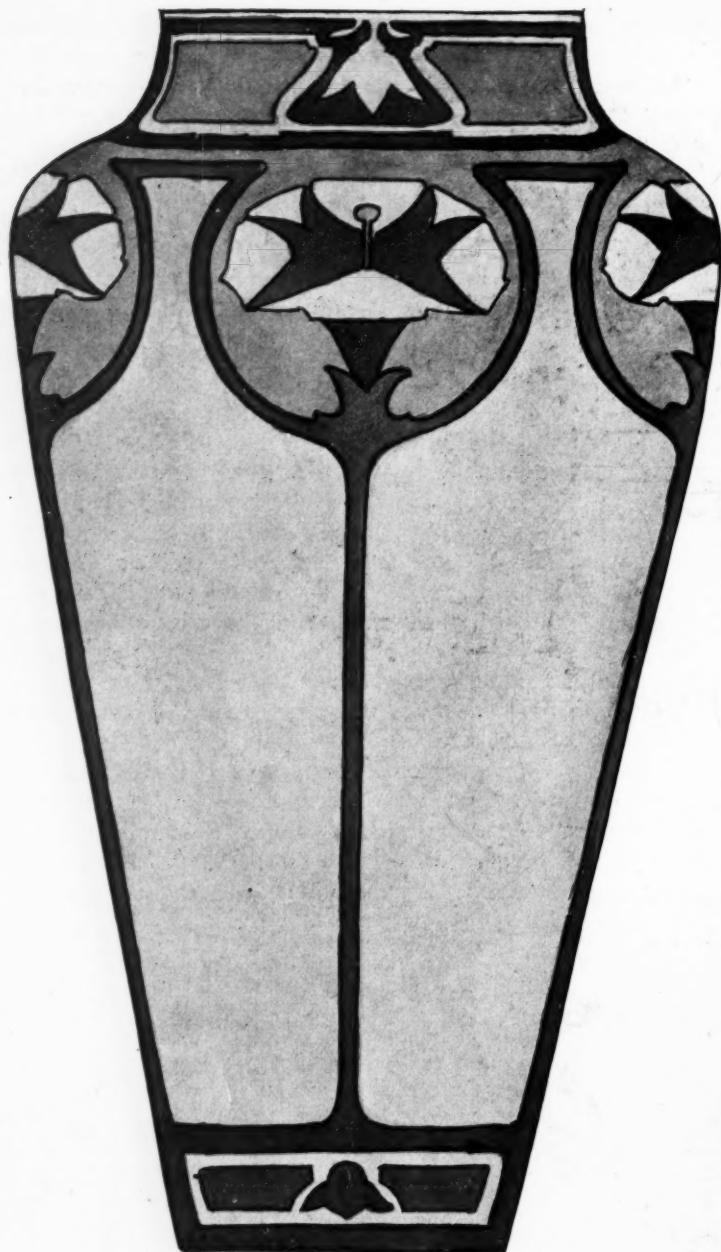
E. J. S.—"I send you three fired samples of one of my mat glazes. I assure you that they are made from the same formula. Why should the same glaze change in this manner?"

I am surprised at the number of inquiries of this nature which come to me from class members and other readers. The condition is purely mechanical. If the formula is always made up in the same manner, ground the same number of hours, put through the same number of sieve, dipped on the same kind of clay or on the same degree of biscuit or baked ware with glaze of even consistency, thus ensuring a uniform coat of glaze; and if the kiln is fired uniformly and evenly, the glaze will vary very little. The conditions must be constant or it is impossible to get uniform results.



PETUNIA DESIGN FOR TOP OF BOX OR CENTER OF A PLATE—M. L. DAVIS

Colors: Leaves and stems, Dark Olive Green; centers of flowers and tips of buds, Blue Violet; ground, Dull Grey Green.



PETUNIA DESIGN FOR VASE

*Alice B. Sharrard*

**B**ODY of vase is ivory lustre, or yellow lustre padded to give a delicate creamy color. Stems and base are dark grey green, also decoration of bands at top on ground of ivory, same as body of vase. Small panels at top and base are purplish blue.

Flowers, dark part, purplish blue; light parts, a blueish grey; background greyish yellow or yellow brown lustre, padded. Band at top with flower form also blue grey or gold if preferred, and form at base between the panels same. Pistil of the flowers yellow lustre or gold, or green. Outline all in black or gold.



PETUNIA DESIGN FOR VASE

*M. L. Davis*

**G**ROUND, Dark Grey Blue Copenhagen. Flowers white with Reddish Violet centers and rims made by washing Banding Blue over Carmine or Rose (do not try to keep the color too even). Leaves a Dull Green made by wash-

ing Apple Green over Copenhagen not so dark as background. On some of the upper leaves use also a thin wash of Albert Yellow. Stems and outlines, Black. Band on top, Violet.



## WEIGELIA

*Paul Putzki*

**I**T is one of the early flowers growing on large bushes and used often by landscape gardeners to decorate lawns from a pale pink to a dark shade of purple. Take light Carmine for the light flowers, the centre shade in with Dark Carmine, wiping out the high lights with a pointed brush. The bands and darker flowers in the study use Dark Carmine shading with Ruby Purple. For the leaves Putzki's Dark Green, Yellow Green, Brown Green. The background shade in with the same colors adding Albert Yellow and Yellow Brown for warm tones.



## STUDIO NOTE

Miss Jeanne M. Stewart writes to us from Seattle, Wash., that she has given up her studio in that city and will be at her old address, 704 Marshall Field Bldg., Chicago, Ill., during the month of February.

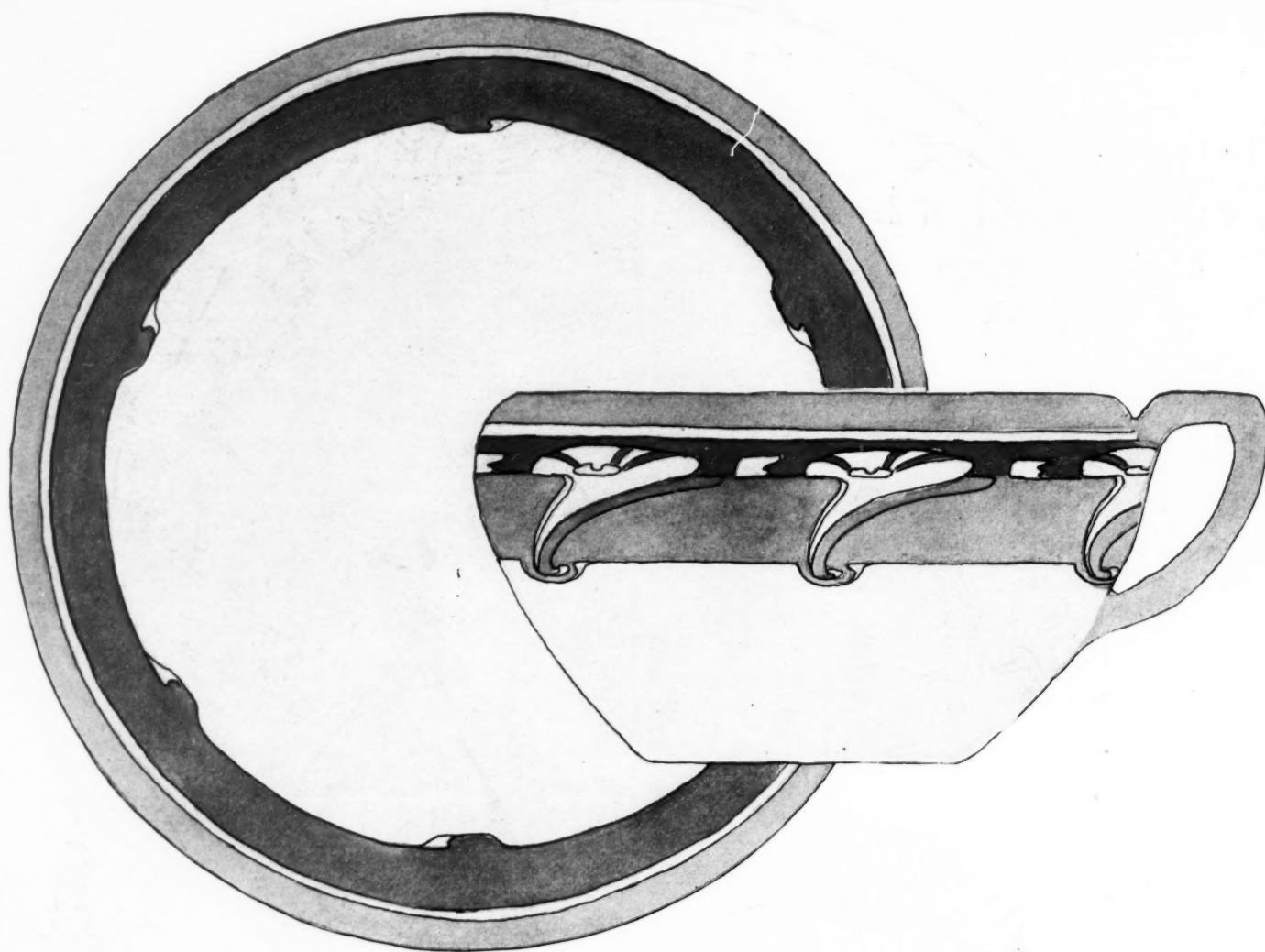


PETUNIA DESIGN FOR VASE—M. L. DAVIS

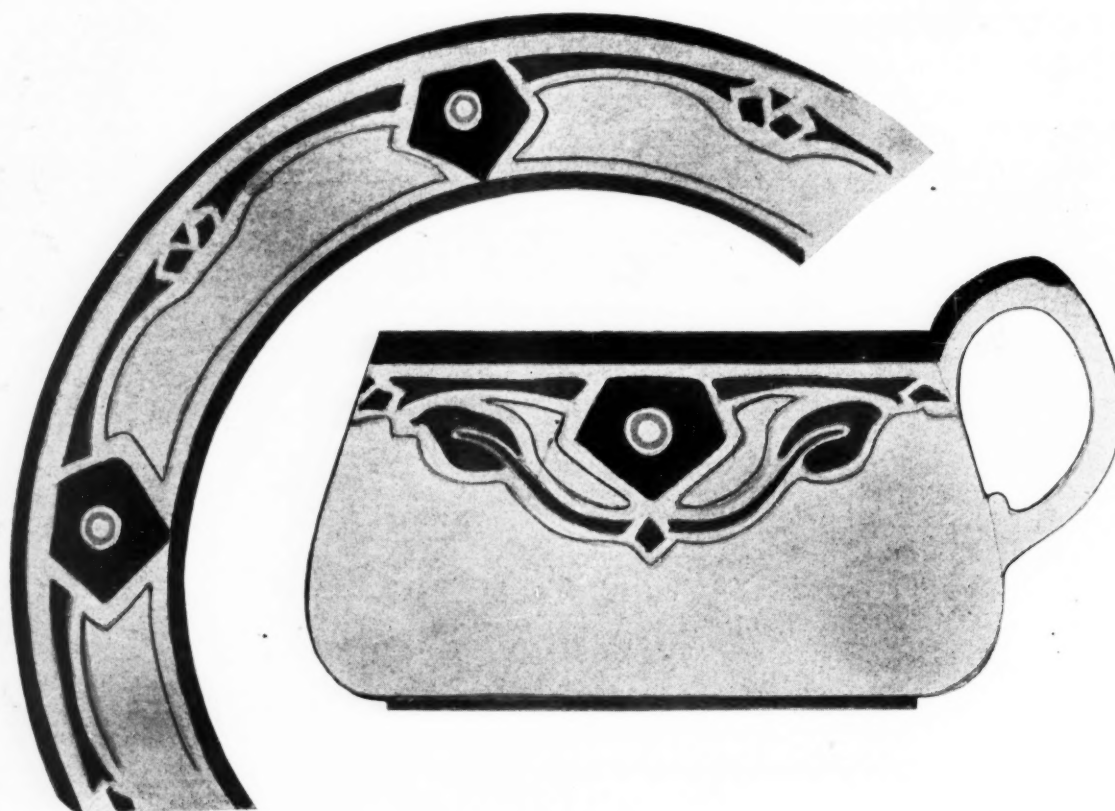




WEIGELIA—PAUL PUTZKI



PETUNIA DESIGN FOR CUP AND SAUCER—MARGARET OVERBECK (Treatment page 210)



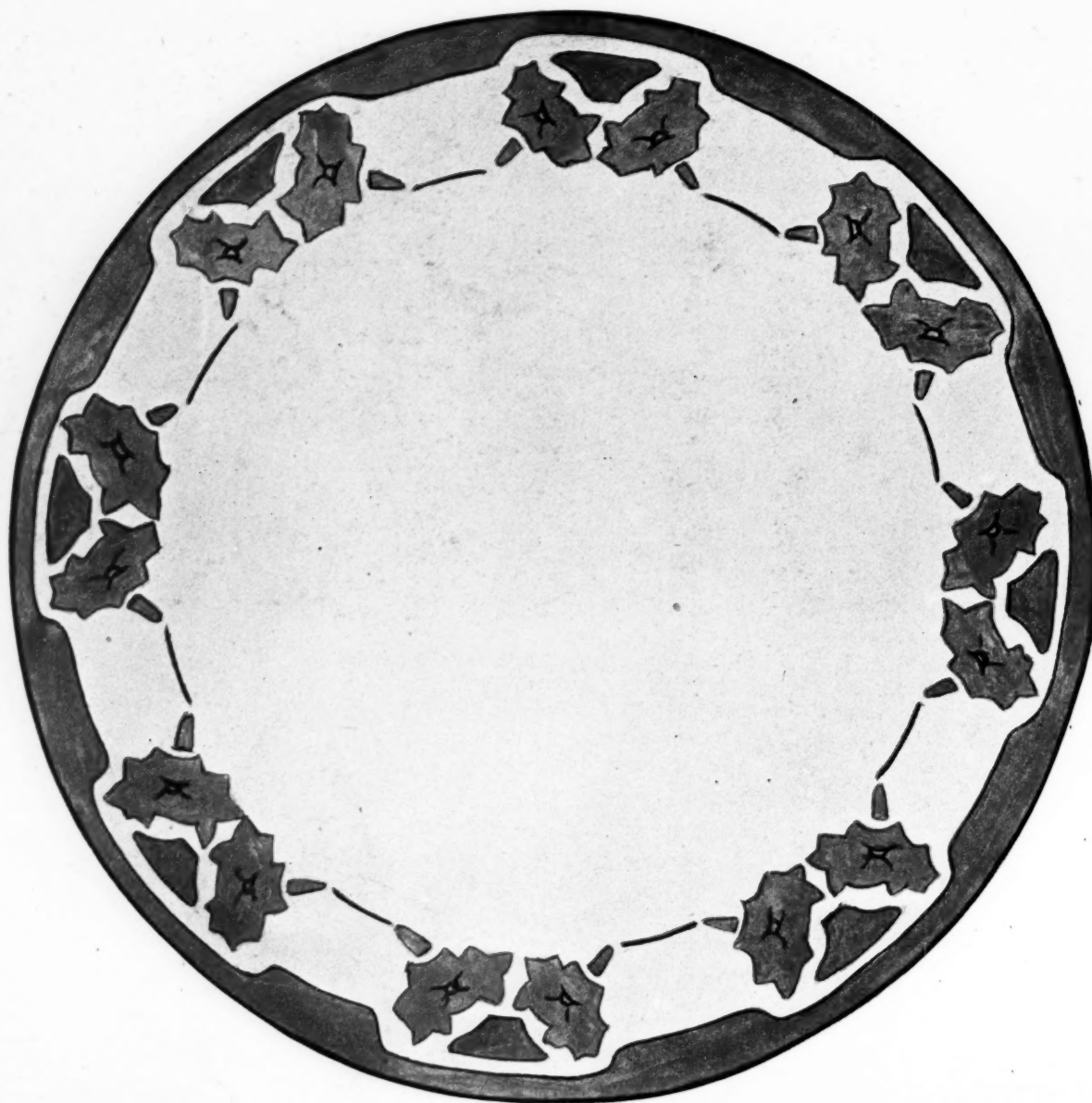
DESIGN FOR CUP AND SAUCER IN PETUNIA—M. L. DAVIS (Treatment page 210)





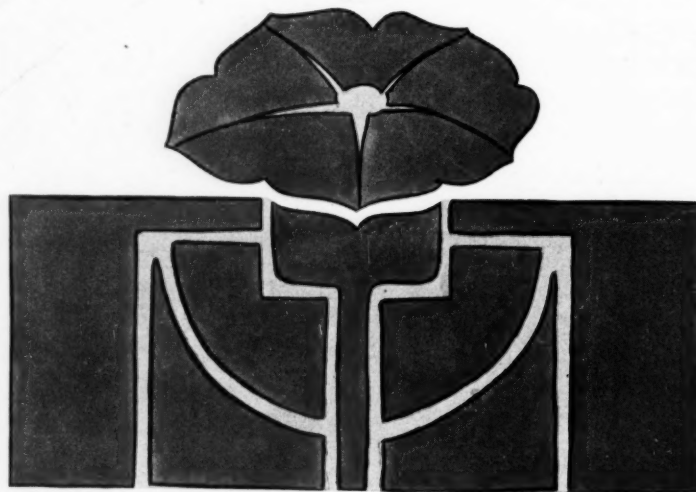
PETUNIA DESIGNS FOR PLATES—H. B. OVERBECK

(Treatment page 206)



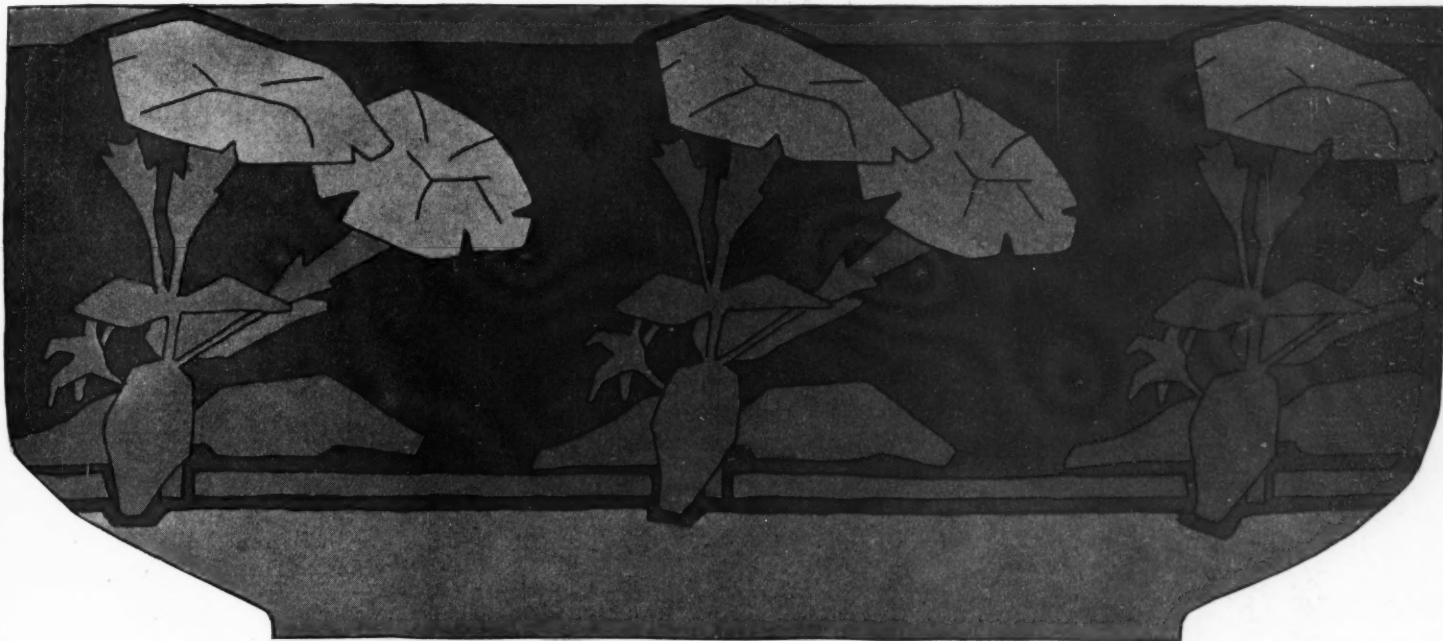
SMALL PLATE DESIGN PETUNIA—ALICE B. SHARRARD

Flowers delicate lavender on grey ground with band of gold, or, violet flowers on light olive ground, gold forms and band. Yellow lustre and gold on white ground would be a dainty scheme for tableware. Outline in black or gold.



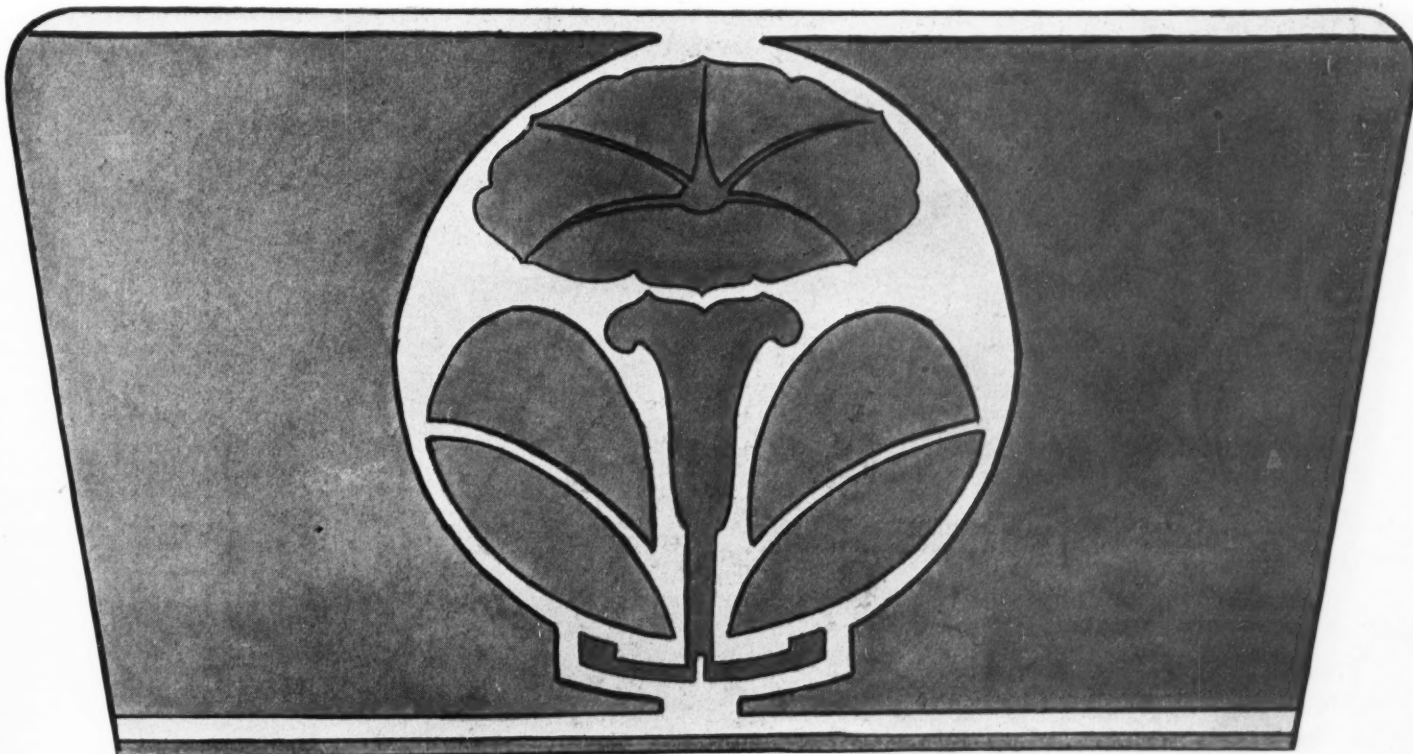
MEDALLION FOR BOWL—PETUNIA MOTIF—GLEN POLLARD Two tones of Green





PETUNIA BOWL—H. B. OVERBECK

**O**UTLINES black; background of band Peacock Green mixed with one-third Grey for Flesh dusted on; lower part of bowl tint of same; flowers Yellow Ochre; other parts of design Shading Green and Black. After all parts are painted, to be well balanced for last firing, tint outside of entire bowl with a mixture of Peacock Green, Grey for Flesh, Yellow Ochre and Shading Green.



DESIGN FOR BOWL—PETUNIA MOTIF—JOSEPH HIGHTSHUE

Olive Greens or Browns.

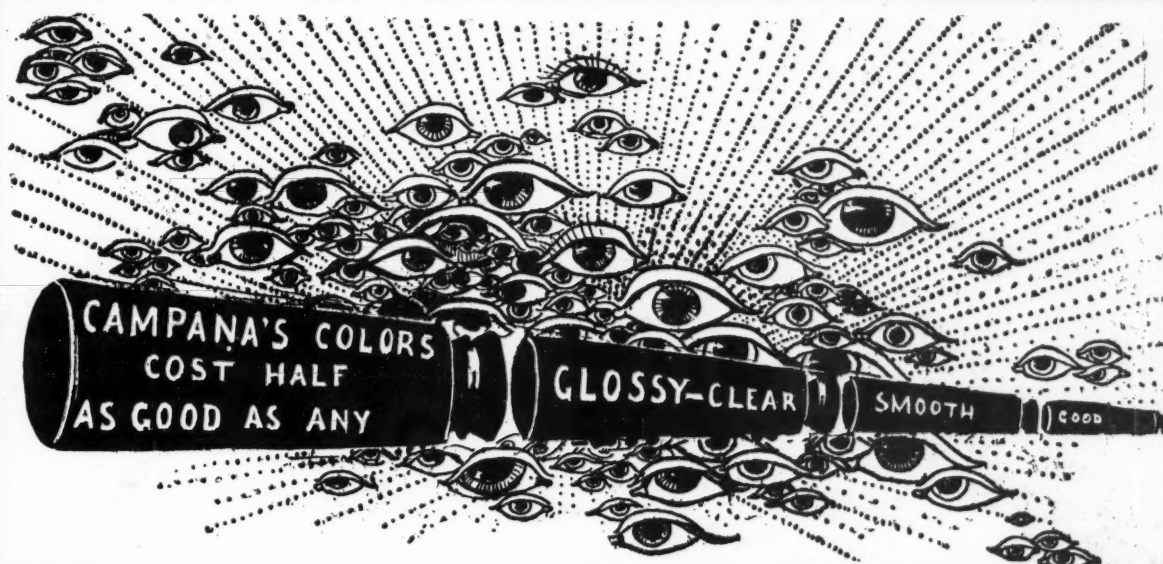


DESIGN FOR PLATE, PETUNIAS—M. L. DAVIS

Colors, Leaves and stems, Dark Olive Green. Center of flowers and tips of the buds, Blue Violet.



Ask Your Dealer



Ask Your Dealer

**THE TEACHER OF CHINA PAINTING**

By D. M. CAMPANA

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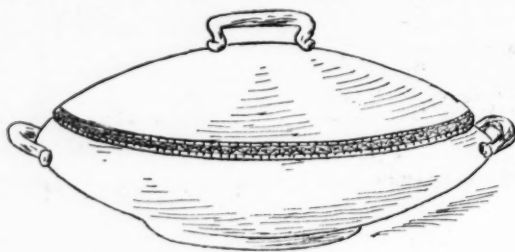
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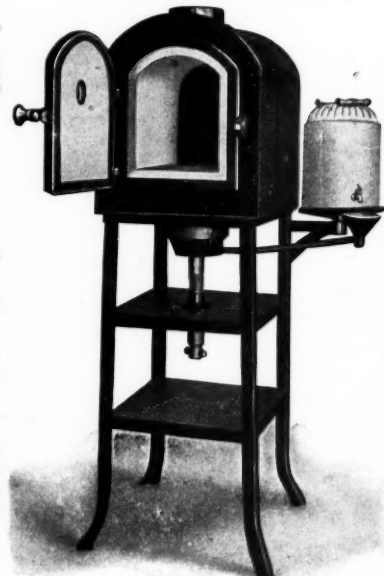
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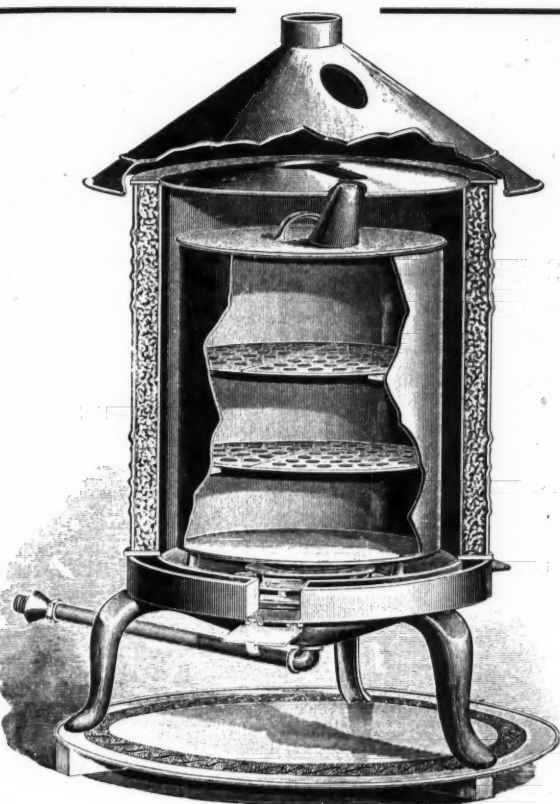
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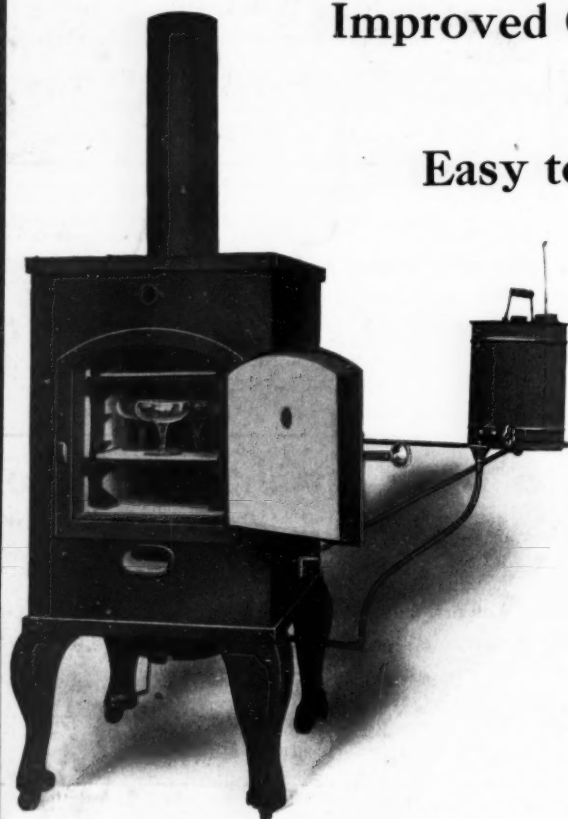
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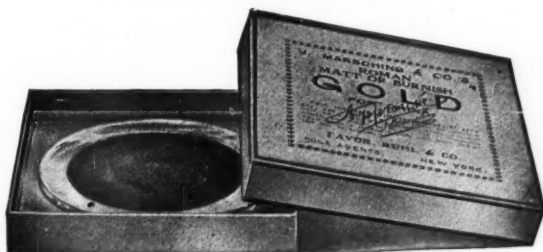
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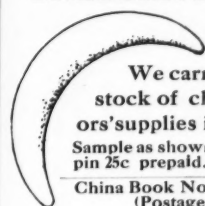
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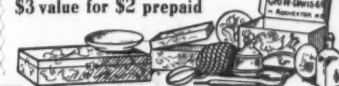
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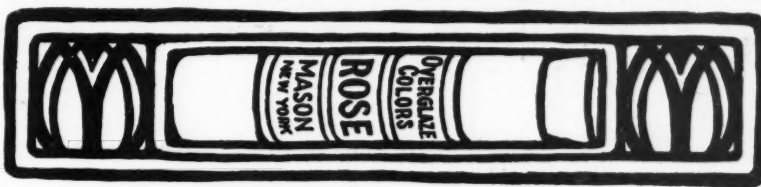
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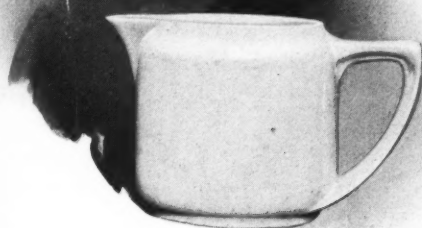
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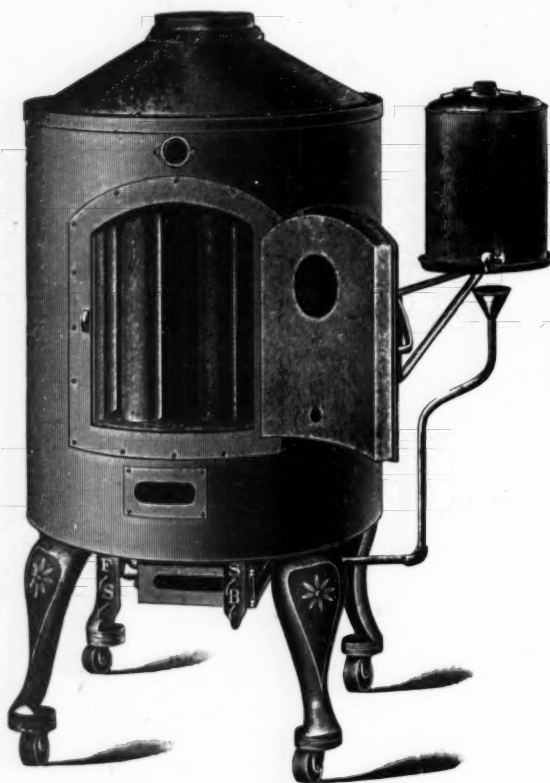
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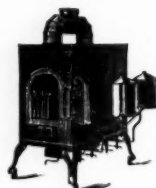
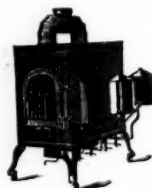
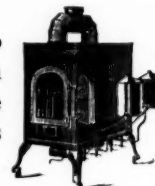
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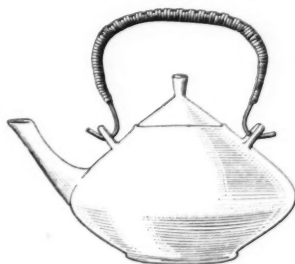
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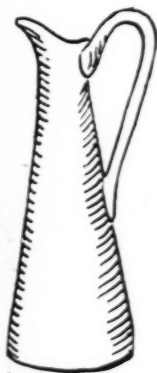
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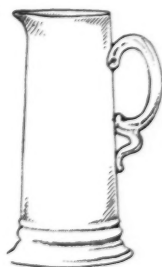
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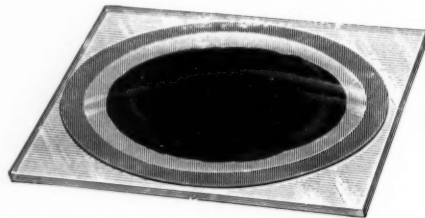
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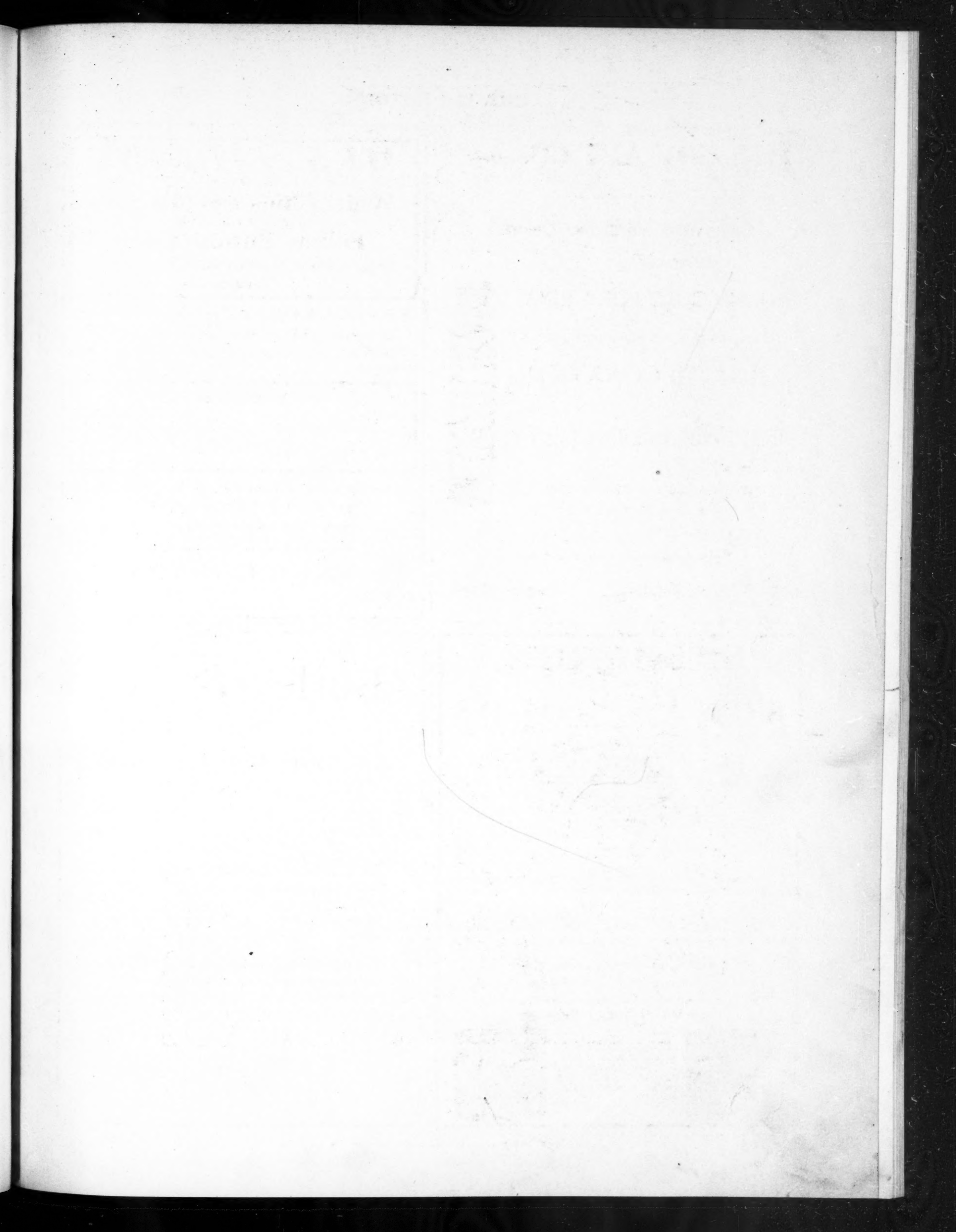
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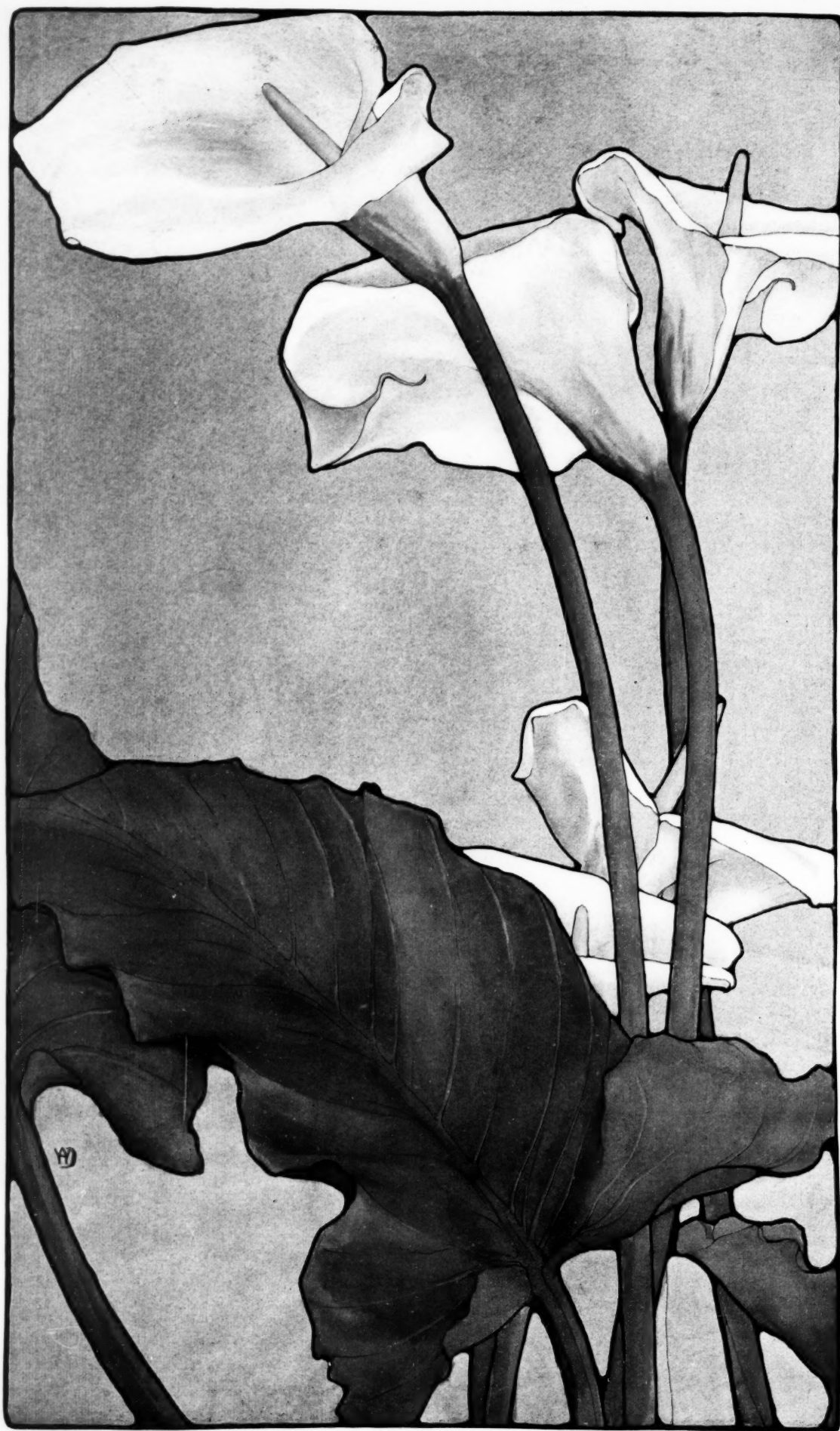
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Catalogue No. 17 and Supplement

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SUPPLEMENT TO  
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